

Thomas M. Folds
Dean of Education
The Metropolitan Museum of Art
New York 28, New York

Lecture: Friday, April 7, 1961, 8:15 p.m.
"Frank Lloyd Wright and the Guggenheim Museum"

Born: Connellsville, Pa.

Education: Yale College, B. A., 1930. Yale School of Fine Arts (painting) B.F.A. 1934

Career History: Mural Painter (project leader) P.W.A., 1934
Magazind cartoonist, 1930-36

English instructor, 1934-5, and art director, 1935-46, The Phillips
Execter Academy, Exeter, N. H.

Professor of Art and Chairman, Dept. of Art, Northwestern Univ., 1946-60.
Dean of Education, The Metropolitan Museum of Art, 1960-

Travel: England, Holland, France, Germany, Denmark, Italy, 1929, 1936.

Publications: Articles on art and architecture in Magazine of Art, 1939.
Architectural Forum, 1940, College Art Journal, 1949, 1956, 1959,
Consumer Reports, 1943, Art News, 1959, Art Directions, 1959, etc.
1 book (text and illustrations) for children; 1 on design for adolescents.

Other Biographical Facts: Design of traveling exhibitions (schools, colleges and museums) from 1936 - 1946 on architecture, community planning, industrial design, painting, etc.

Design consultant to various chicago business firms, 1949-1960 (including architec ural firm of Holabird, Root, and Burger).

Thirty programs on national and local television networks on art and architecture, 1954-1957. Special lecturer, 9 International Design Conference, Aspen, Col., 1959,

Aim and Scope of Lecture: Why did Wright choose a spiral form for the Guggenheim Museum? What historical precedents are there for its great central hall surrounded by balconies and capped by a glass dome? Did Wright really believe that the spiral gallery would make the most functional background for the display of paintings and sculpture, or had he merely become obsessed with the spiral as a fascinating architectural motif in the development of his own style during the 1940's and 1950's? What relation has the plan of the Guggenheim to the work of Le Corbusier and other contemporary European architects? Finally, how should we judge the Guggenheim - as a functional museum, as a work of art, or both?